

SACRED DANCE GUILD JOURNAL

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WINTER 1996

VOLUME 38, NUMBER 2

Sacred Dance Guild Festival '96

July 29 - August 2, 1996

Pacific School of Religion, Berkeley, California

Karen Josephson, Festival Chairperson

Theme: Dance As A Journey Through Life

Dance can be a way of life, informing and becoming the breath and heartbeat of an individual or a community. Dance speaks of all aspects of life: hope, joy, wilderness, peace, love, despair. Come bring your dance of life to the hill overlooking the Bay. Come share the dance journeys of others in the California sun.

Karen Josephson, Festival Chairperson, announces Festival '96 for July 29 - August 2 on the Pacific School of Religion campus in Berkeley.

The cost will be \$200 plus room and board. There will be a \$25 reduced fee for all SDG members and for registering early.

Leaders:

Doug Adams, professor of Worship & the Arts at Pacific School of Religion and author of *Dancing Christmas Carols*.

Jose Ruben DeLeon, creator of the video *Mark's Gospel: A Drama of Hope*.

Carla DeSola, founder of Omega and Omega West Dance Companies and author of *The Spirit Moves: A Handbook of Dance and Prayer*.

Mary Jones, founder of the Christian Dance Fellowship of Australia and author of *God's People On The Move: Leading Congregations in Movement*.

Karen Josephson, director of the Foundation for Religion and the Arts and creator of *Stories and Songs that Dance on Hands and Feet*.

Thomas Kane, professor of Liturgy and Preaching at the Weston School of Theology and creator of *The Dancing Church: Video Impressions of the Church in Africa*.

Martha Ann Kirk, professor of Religious Studies at Incarnate Word College in San Antonio and author of the video *The Word Made Flesh, Danzando con la creacion*.

Mahea Uchiyama, professor of Polynesian Dance at Chabot College and director of the Center for International Dance.

Scholarships:

We have scholarships available to help SDG members attend Festival '96 at Berkeley. Our funds are growing but are still somewhat limited. Although the funds are not large, we can help a few members go to the festival.

See page 8 for an application form and more information.

Deadline for receiving applications is April 1, 1996. Those receiving scholarships will be notified by May 1, 1996 of funds available.

Stephen De Staebler's *Winged Figure* will be a highlight of Festival '96 in Berkeley, California.



Mey Pulao



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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Policy Statement. The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Box 177, Peterborough, New Hampshire 03458. Headquarters Address: Ann Blessin, 762 Olive Street, Denver, CO 80220. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. (c) Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328.

Corporate subscriptions to the JOURNAL are available for \$15. Membership to the Sacred Dance Guild is also available for the following rates: U.S. membership \$28 per year, \$50 for two years; Canada \$31 per year, \$56 for two years; Overseas \$31 per year, \$56 for two years; Life Membership \$800. Membership includes the JOURNAL published three times a year; RESOURCES IN SACRED DANCE - An Annotated Bibliography (1991), available separately for \$10 plus \$2.50 postage and handling; Calendar of Events; Membership Directory, membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 762 Olive Street, Denver, CO 80220.

Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

President's Message

It was just a year ago that our daughter Barbara was married, and we were busy with preparations for the wedding. My husband and I just returned from visiting Italy where she and Mike will be living for two years. We had a grand time - the weather was perfect. Barbara's two cats, Sebastian and CoCo, arrived safely with us. They travelled under the seat. Cat lovers, you will understand this!!! Now, I'd like to ask you a question: "Where did 1995 go???"

It seems like yesterday when we celebrated our 1995 Festival in Hawaii. What a beautiful experience that was. Now, I am looking forward to 1996 in Berkeley at PSR.

I know many of you are especially busy with sacred dance at this time of year. What wonderful opportunities we have of sharing and expressing our faith in movement. The season of Advent is a time of Hope. I hope your dances paint new visions of God and give a deeper understanding of faith in movement.

I would like to thank Ruby Wiles for the "Silent Auction" in Hawaii, and for going the extra mile by getting a matching grant from the AAL (Aid Association for Lutherans). Also I wish to thank Barbara Tener for her outstanding effort in giving people an oppor-

tunity to share in the SDG Endowment Fund, and to all of you who have responded.

One of my goals as President was to re-establish the scholarship fund which lay dormant. I am pleased to say that the fund is now viable and we will offer scholarships in 1996 for Pacific School of Religion. God has richly blessed this organization with creativity, faith and love. I know of no other group quite like the Sacred Dance Guild. It has been my life's blood for many years and will continue to be so. THANK YOU, THANK YOU, THANK YOU to the SDG Board for all their strength and dedication.

As I walked the streets and visited the temples of ancient PAESTUM with my daughter in Italy, I felt a deep sense of spirituality. The paintings and pottery from that ancient city depicted dancers whose eyes shone with joy. Perhaps we as dancers and people will leave that same heritage behind, so when future generations visit our streets and temples they will feel that same joy and spirituality.

I would like to extend "SEASON'S GREETINGS, HAPPY HOLIDAYS, AND PEACE IN 1996" to each one of you.

Shalom,
Ann Marie Blessin

Editorial

The time has again come for me to write a few lines. But the world is not quite the same as when I wrote in the Fall issue. Rabin has been killed; our soldiers are going into Bosnia to "enforce" the peace; and so it goes. Will the Lord guide us to negotiate peace?

Believe it or not, I have made my plane reservations to arrive in Oakland on the 28th of July for Festival. So, I am ready to share and absorb not only the wonders of liturgical dance, but also the wonders of the seafood!

As I made a trip to the shopping center near me, the expectancy of the coming Holy Season greeted me not only with "things" but also the people.

The theme of the Spring Issue will be "Dance As A Journey Through Life." This is also the theme of Festival '96. This theme should provoke articles from all the leaders of the Festival.

Please continue to send your news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 4019 Laurel Lane, Ellenton, FL 34222. The dead-

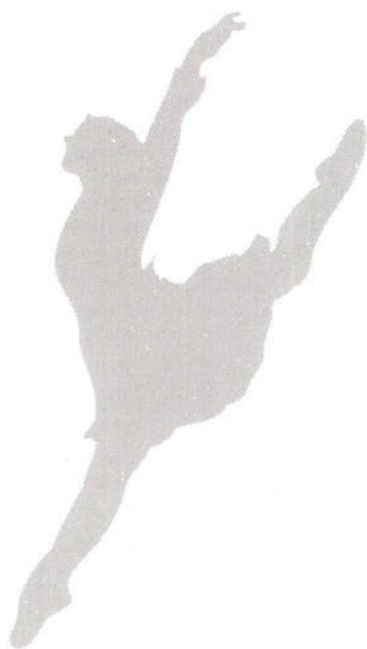
lines are August 15, November 15, and March 15.

Have a Great Holy Day and special blessings in the New Year!

Logo Contest

The Sacred Dance Guild still does not have a permanent logo. Participants in the logo contest are asked to send in an entry (one per person) which will be presented first to the board for selection of five entries which then will be voted on by the members at large at the 1996 annual meeting. In exchange for the Guild's rights to use the artist's work, the winner will receive free tuition to 1997 Festival or comparable payment.

Entries should be in pen and ink, black and white only, no smaller than 4 x 5" and no larger than 8 1/2 x 11". The logo must include the title "Sacred Dance Guild." Computer work is O.K. Send to Denise Dovell, 1810 E. Velvet Drive, Tempe, Arizona 85284.



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How to start and sustain a dance ministry

by Toni Higgins-Thrash

(from *Christianity and the Arts*, Spring, 1995, Vol 2, No. 2)

When I was a little girl I used to cry in front of the television when I saw those beautiful ballet dancers. I begged my mother for classes and depending on how much money was in the family funds, she determined if I could take classes or not.

Classes were far and few between, especially when my father lost his job as a leather tanner. As I grew up my dream to be a dancer grew farther and farther away.

At the age of 27, slightly before and during a divorce, I decided to pursue a degree in theater and dance. Over the next nine years, taking a few classes at a time, I acquired my degree from Barat College in Lake Forest, Illinois

I taught classes part time and danced in shows; however, I didn't achieve or feel that beauty in dance I once saw. Then at a National Association of Dance and Affiliated Artist Conference, I was introduced to liturgical dance.

I thought—Dancing for God—how inspiring!

I learned a dance to the Lord's Prayer and at that very moment, I rediscovered the beauty of dance. From then on, I wanted to use my gift of dance for His Glory in His Church.

Initially I found a church that was starting a dance ministry, but due to a redirection, the dance ministry was dissolved. I eventually left the church, as I disagreed biblically with the auditioning procedures for some of their art ministries.

I believed, no matter how large the church, one should be able to use one's artistic gifts without being judged by man or woman.

I was churchless and very angry for over a year. I felt cheated. Here I worked so hard for a dream, changed the redirection of my dream from self to others, and now my dance shoes were dormant again.

During this interim, I was cast in the musical *Oliver* and discovered that the director, Herb Berry, was attending Poplar Creek Church in Streamwood, Illinois, that had a drama ministry each week.

I asked the pastors—David McFadden, Mike Pierce, and Darrel Malcom—this question: "Could I start a dance ministry at your church?" Surprisingly, they said "Yes".

The announcement was placed in the church bulletin the following week, and the dance ministry *Triumphal Entry* for junior high to adult was born. Since then, over the next three and a half years, three other dance ministries were created (*Tiny Treasures* for kindergarten-1st; *Prasin' Footsies* for 2nd-3rd; *Curtain Call* for 4th-6th).....

Begin your dance journey with prayer asking God for help in the process. As you pray, write down your vision. When I think back, my own vision was threefold:

I wanted to reclaim the use of dance for spiritual purposes, to use my artistic gift of dance from God for His Purpose, and to give the gift away freely to others.

Once your vision has been established, pray for support (location, money, staff). If you approach your church and they're not receptive, don't get discouraged. Show your church the video tapes of dance occurring in churches all over the U.S. and the world. Choose a model of the kind of dance, music and movement that will be best received by your church, based on its structure, composition, and philosophy. When I introduced dance at Poplar Creek church, I started out slowly, using conservative music. Now, we're utilizing all types of music and dance.....

As *Triumphal Entry* grew in numbers with attendees of varying ages, relational interactions changed. The structure of the ministry was unclear. What turned this situation around for me came after attending a Jerusalem Worship Dance Ministries Conference in Illinois led by Mikhael Murname from Lindale, Texas.

A pastor at the conference named Mickey Robinson stressed the importance of having an ongoing written framework of the dance ministry (mission, goals and objectives) that would guide and direct its function. This framework could be reviewed and revised from time-to-time as the needs and direction of the ministry changed.

I believe that annual review and planning should be part of the sustaining process. Don't be afraid to change the plan and don't get discouraged. continue to pray and keep faith. God will direct your path and sustain you if you go to Him in prayer....

How Spirit Dance Presented the Year in Dance

by Linda Telesco, Director of Spirit Dance

Liturgical dancers more than others know that what is done is as much a spiritual experience for themselves as it is for those who witness the work. Imagine the impact of experiencing the varying moods and meaning of the entire liturgical year in a single evening.

On November 13, 1995, Spirit Dance presented a special program called "The Liturgical Year in Dance" at Ridgewood (NJ) United Methodist Church. The program was sponsored by the Northern NJ Chapter of the American Guild of Organists (AGO) and was attended by nearly 200 including several NJ members of SDG.

Spirit Dance presented eight dances for Advent, Christmas, Lent, Easter, and Pentecost as well as two pieces for ordinary time. The program was part of the AGO's monthly instructional series by guest artists. The purpose was to show music ministers, liturgists, and worship committees the various uses of dance in liturgy.

Each season's presentation was preceded by an introduction to the dance and an appropriate scriptural or prayer reading.

At intervals, commentary was presented about the history of sacred and liturgical dance, the challenges and rewards of liturgical dancing, the various ways dance can be incorporated into worship, and the way liturgical dancers respect and use each church's unique space.

Spirit Dance prepared a program designed to educate and illustrate as well as reach an audience comprised mostly of musicians. The pieces were set to a variety of musical styles, from classical to contemporary, to an original piece composed by an AGO member. In addition there was an invocation danced to the Holy Spirit in which the words were spoken to emphasize the importance of gesture in and of itself.

The program mixed solos, duets, and group works, comparing this to a liturgical music presentation that might include solo singers and choruses. A variety of liturgical dance was shown: Procession, narrative, interpretation of a hymn, dances from the order of worship, congregational movement, etc.

The program began with a traditional Advent candlelight procession to a medieval-flavored version of "O Come, O Come Emmanuel." The second Advent piece was the premiere of "Blessed Are They: The Story of Mary and Elizabeth." It



Spirit Dance of New Jersey in "Benedictus."

contained three scenes: "Elizabeth's Prayer," "The Annunciation," and "The Visit" (of Mary to Elizabeth). This dance was set to an original score by AGO member Gloria Norton who accompanied live on piano.

After this work, Linda addressed the fact that while sometimes dancers are very inspired by music, often they work from gesture and composition ideas that bring the scriptural story to life. In this case, the dance was choreographed entirely in silence. A videotape was given to Norton who then set the dance to music. Later, the dance was refined to the musical inspiration. Spirit Dance had worked this way several times before with Norton, and it was a wonderful addition to the presentation to describe the independence and interdependence of the two art forms.

In addition two Advent pieces were used as illustrations of two ways the season could be danced, in a ritualistic, interpretive way and by telling a story. Spirit Dance offers programs each season that include both types.

The Christmas selection "Silent Night," was a duet set to Mannheim-Steinroller's very evocative instrumental interpretation of the carol. A "story" was suggested about a lonely shepherd who encounters an angel on a holy night. For those who

ask if dancers interpret lyrics or music, both are taken into consideration when necessary. But in this case, the dance would not have worked to a vocal version of the carol because the words would suggest more than just this story of the shepherd.

The commentary pointed out that presenting Christmas carols is a very effective way to work dance into a liturgy, and a description was given of the other carols in Spirit Dance's collection called "Star of Wonder." "Angels We Have Heard on High" has been used as a processional, "Silent Night" as a meditation, "We Three Kings" during the presentation of gifts, and "Joy to the World," as a recessional.

An Epiphany piece was not presented but was discussed as to what had been done in the past. Both presentations of "We Three Kings" and processions of light are much like the Advent one earlier in the program.

The Lenten dance "Women of Sorrow," enabled a continuation of the discussion about the various ways a multi-part dance can be used in a worship service, and it also showed the way a prop can contribute to the drama. "Women of Sorrow," is a five-part dance about the women at the crucifixion. It is set to contemporary music by Peter Gabriel and Raphael. The first

scene "Via Dolorosa" shows a group of frenzied women who follow Jesus on the road to Calvary. The next three scenes are solos for individual women in this story: Veronica who wiped Jesus' face with her veil, Mary Magdalene, who displays wild anger and passion over the horror before her, and Mary the mother who mourns the death of her child. The final scene "It Is Finished," is the burial.

A main symbol throughout the dance is a long white cloth. In the first scene one dancer carries it in a diagonal along her back to symbolize the cross. Veronica dances with it as the cloth of her compassionate act. Mary, the mother, cradles it like a child, then tears at it, weeps into it, and finally cradles it again. In the final scene, it becomes the winding cloth in the tomb.

An explanation followed that at thirteen minutes this dance is longer than that which is usually created for a worship service. Longer dances based on narratives often replaced the service's sermon and functioned as the commentary on the scriptural reading. Other formats are possible.

For instance, last Good Friday, "Women of Sorrow" was danced from start to finish during an evening Tenebrae service. Earlier in the day, one dancer performed only the mother's solo at a local community interfaith service in which song, dance, and music, were offered after various readings and sermons. The year before each scene of the dance was presented at various intervals of a Good Friday service, and two years ago the three women's solos were used at a special women's Lenten worship that combined an art historian's discussions of paintings that depicted these women with danced presentations.

For the Easter portion of the program "Sanctus" to music from Joseph Haydn's "Missa Brevis" and "Benedictus" by Simon and Garfunkel were shown. Sometimes a special day may be marked by presenting dances to the appropriate sections of the order of worship. These two pieces are part of Spirit Dance's danced Mass entitled "Missa Saltica." This piece is set to music by various composers. Each section of the danced Mass can be presented in a single worship or the church may choose to have danced only sections most appropriate to a given season.

Last year, "Kyrie" and "Benedictus," were given several times during Lent. "Sanctus," "Gloria," and "Benedictus" have been requested for Easter.

For Pentecost, the invocation to the Holy Spirit was given as an example of

presenting movement to the spoken word.

The main offering was "The Day the Spirit Came," a rousing dance about the first Pentecost set to a combination of wind sounds and music by Yanni. Props were an important part of this dance. Three dancers dressed in white represented the disciples who received the Holy Spirit. They rushed in with a large white sheet that, at first, represents the chaos of the wind sounds.

Then the sheet is raised, lowered, fluttered, and wound around the dancers in various patterns that suggest inspiration, enthusiasm and excitement. A fourth dancer dressed in red and carrying red streamers represented the flames. She darted around the action and danced a personal encounter with each of the ones in white while dropping red ribbons in

front of them. At the climax of the dance, each "disciple" grabbed a red ribbon and the whole group circled around with ribbons which created a huge fiery image before they darted out into the congregation in various directions, as a symbol of the disciples carrying their message out into the world.

The program closed with a solo dance to a soft jazz version of "Jesus Loves Me," and a Shaker-style dance to "Simple Gifts." These were examples of dances that could be appropriate nearly any time of the year. A brief overview of Shaker dance activity was given which included how some of their movements were incorporated into the choreography.

At the end of the presentation, Spirit Dance led the congregation in a movement recitation of "The Lord's Prayer."

SDG MEMBERS' IDEAS



AMAZING GRACE

(a participatory dance using steps from the Greek Bizerka)

From JoAn Huff:

Formation: circle, hands joined

Amazing Grace

How sweet the sounds

That saved a wretch

Like me.

I once was lost

But now am found

Was blind (bound)

But now I see

(But now am free).

Walk Counterclockwise slow R,L

Face center and slide R, together, R

Rock fwd into center on L, back on R

Slide clockwise L, together, L

Repeat the dance pattern

The words in the parenthesis are ones the United Church of Christ has advocated in response to a suggestion that blind people do not feel that blindness should be equated with unbelief.

This version of "Amazing grace" may also be used as a dance of blessing and dismissal using the following adaptation I picked up from Gwen Spear Meng at the Festival in Virginia.

Do the first four lines of the hymn as written. Then one person walks into the center of the circle, and may or may not voice a hope or prayer request. The others walk to the center, place their hands on her head, then assist her to rise and all return to the circle. All in the circle take turns going to the center to receive the hands on blessing.

Prayer Without Seating

by Philip Paris

In the beginning God's spirit was rhythm, pulsating over the waters. The creation was set in motion cyclically, with God working six days and resting on the seventh. The ocean tides, still endued with this vibrating primordial energy, lap at our shores. Magma at the center of the earth rocks. Continental plates on the global surface shift. Our own heart constantly throbs.

What if we humans are out of tune in promoting worship as a time to keep still? What if we are off the beat in not yielding at prayer to the yearning to move? The perfect posture for worship—whether we are seated, kneeling, or in motion—is an attitude of unselfconsciousness, a state of concentration in which our ego-centered, self-regarding thoughts scurry away, leaving us to be present with our concerns for others and The Great Hovering Other. By socializing children to sit rigid in worship, aren't we ensuring they'll develop a self-consciousness that will paralyze them?

Could you imagine that God actually wants us to keep moving during worship? After all, does our heart ever stop beating out of a sense of propriety? Peter Deunov composed the music for his paneurhythmy spiritual exercises in the key of F# because, he said, the universe is singing on that pitch. Let's suppose God is in effect conducting the music of the spheres, coordinating the shuddering universe to a synchronous tempo. Consider the lilies, how

their growing cycle vibrates to the sidereal day. Shouldn't you and I be in harmony with them? Or are we already tuned in without realizing it? Consider our respirations, peristaltic movement of digestion, the menstrual cycle, sexual intercourse, childbirth labor pains?

Can movement be an aid to concentration, and not a distraction? What if a worship service included dancing in a circle, in both solemn and joyous moods? Would we become more or, instead, less self-conscious? Doesn't the golden rule begin to operate when we move in a circle, eyes open, facing each other? Doesn't "Love thy neighbor" begin to operate then? That is, we expand our instinct for self-regard out beyond ourselves and are able to focus, with love, on others. A circle of the faithful, vibrating with orisons and dance, is the realm of God in action, in the very midst of us.

What famous person used not being still, but running, as a metaphor for the religious life? "I have run the great race. I have finished the course. I have kept faith, and now the prize awaits me, the garland of righteousness." Did you know that joggers often make similar comments after running, e.g., "I feel kind of holy" or "I feel a spiritual satisfaction"? The rhythms of jogging and dancing are like the undergirding meter of poetry, like the bass pedaling of the organist whose feet provide the continuo for the fioritura of the treble

clef. Just as our faith is the metaphysical grounding for our everyday living, our God-given physical rhythms are our grounding on which we breathe and move and embody our being. Professions of faith, repetitions of credos—which we recite rhythmically, by the way, based on the length of our breaths just as in singing—these assertions are the metaphorical underpinning we renew in weekend services or weekday devotions. All these things must coincide to accomplish our meditations and worship.

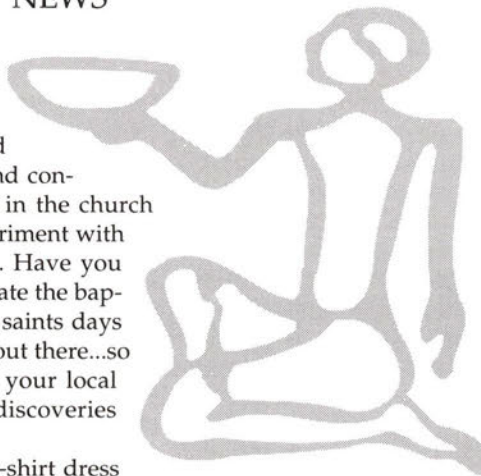
I like to compare the attitude of worship to going for a ride on the Staten Island Ferry—not being en route toward any specific place on Staten Island—on the contrary, just moving in a state of suspension, a special experience of motion outside place and time, on a boundary between today and tomorrow—without appointments, without meetings, without obligations, without trysts, even without opportunities of which to take advantage. A ride on the ferry can be a journey in prayer, even a religious pilgrimage. Religious pilgrimates always have something of the dance in them. Pilgrims move not just with routine locomotion from their homey, mundane place to the place designated as holy; they are moving with a religious intention, engrossed within a posture of worshipful concentration, attuned to an inner rhythm, yearning and reaching and physically moving toward God.

Also at home, restless, unable to sit still and concentrate your thoughts for devotions, itching to do something, you don't know what, craving not to do some required task, do you ever pray while pacing the floor? In frustration from believing God is deaf, do you ever stamp your foot, pound your fist on the table or slap your forehead in exasperation to cry, "How long, oh Lord, how long!" The next time you're seated with folded hands but twitching feet, rise and pray. Rise, and walk the floor to see whether the movement itself will propel you, from the place you are stuck in, to higher ground. Or perhaps even into oceanic depths where you must flail all your limbs to stay afloat and in Kierkegaard's metaphor for keeping faith "swim in water 70,000 fathoms deep." Going through the motions of prayer may stir the lethargy within, dissolve the reluctance to pray, blow on the ember of belief whose spark dimmed during sleep. In any case, won't you be moving to God's living rhythms rather than mimicking the rigor mortis of death?

SHARING FROM DESERET NEWS

From Arizona/New Mexico's *Deseret News*, (Denise Dovell, ed.) comes the suggestion for dancing during ordinary time, (January and February, June through November and considered by some to be a dull period in the church calendar). This is your chance to experiment with new music, concepts and movement. Have you tried a water ceremony to commemorate the baptism of Christ? How about the many saints days of this "down" time? So much music out there...so little time. Spend an hour or two in your local music store and see what kinds of discoveries you can make.

What to Wear: An easy to make T-shirt dress comes from *Woman's Day* magazine February 1995. Materials: t-shirt, 2 yd 44" wide fabric, thread. To make: 1) wash & dry fabric & t-shirt, 2) cut fabric in half cross wise to have two pieces 36" long. 3) stitch side seams of skirt on wrong side of fabric, press seams open, 4) run gathering stitches around top of skirt, gather to fit t-shirt, 5) cut t-shirt the length you want and cut off excess, 6) sew t-shirt to skirt with right sides together, 7) sew hem.





SACRED DANCE GUILD DIRECTORY

JANUARY 1996

The Sacred Dance Guild welcomes all persons who share a common interest in dance as a language of worship and celebration. Founded in 1958, and incorporated in 1965, the Sacred Dance Guild has grown into an international, interfaith, interdenominational, non-profit organization. Membership in the Sacred Dance Guild brings a full spectrum of activities and information to persons of all ages, backgrounds, and abilities.

The Sacred Dance Guild is dedicated to dance as spiritual expression for:

- **ENRICHMENT** of personal devotion and prayer.
- **CONNECTEDNESS** within the community at worship
- **ACCEPTANCE** and **EXPANSION** of relationships with God and others.
- **DISCIPLINED GROWTH** of the whole person: mind, body, and spirit.
- **CREATIVE DISCOVERIES** within the art form and in its relevance to the other arts in religion.

National Festivals

The Sacred Dance Guild sponsors a National Festival as well as regional and Chapter workshops. Leadership and faculty at these events offer various dance forms from a unique blend of religious, cultural, and ethnic backgrounds. Dancers and non-dancers alike share the opportunity to experience movement as worship, prayer, healing, meditation, as an agent of change, as a message of peace, and as recreation.

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Contemplative Dance

by Mary Ramsay

It is not often that a physicist from Princeton, a female minister from New Hampshire, an environmental attorney from Boston, a dancer from Oregon, a philosophy graduate student from Texas, an 80 year old poet/retired social worker from Maryland, a civil engineer from Tufts and a teacher from France come together to dance. Yet that is what has happened for the past six summers at Hampshire College. The annual Contemplative Dance Workshop has drawn participants who range in age from 23 to 80 and who hail from Canada, Europe and more than 20 states.

The men and women who attend the week long introductory workshop are interested in exploring movement as spiritual practice, psychological narrative and creative resource. Some of them are therapists, bodyworkers and professional dancers seeking to enhance their understanding of the body's expression and wisdom. The workshop provides a retreat-like atmosphere for rejuvenation and rest while offering an opportunity for learning about and practicing a new approach to movement.

Phyllis Jeswald, Assistant Director of the Master's Program in Dance Movement Therapy at Antioch College says, "The beauty of the workshop was that it stimulated every part of me - my dancer self soared, my thinking self was intrigued and challenged, my growth-seeker found transformation, and my creativity spewed forth on every level." Another participant expressed, "I appreciated how welcoming and caring you all were. Coming to this workshop without any experience in authentic movement and little in dance, I could have felt intimidated and out of place, but the context you created allowed instead for the continued opening and growth and comfort with moving that I was seeking." Peter Norlin, an organization consultant, says, "Again and again, I was struck by the mindfulness and effort you've devoted to creating this structure and this experience. Your partnering relationship is especially deep and elegant, and it gave me the chance to value each of you individually and as a team."

Faculty members Daphne Lowell, Mary Ramsay and Alton Wasson have worked together for over 13 years. In addition to teaching at the college level, they have presented their work at the Common Boundary conference in Washington, D.C., Interface in Boston, the Open Center in New York City, and Omega Institute in

Rhinebeck, New York.

In 1993 the summer program was expanded to include a second week for experienced movers in response to the growing interest of past workshop participants and others with experience. In this second workshop, participants share the

responsibility for creating a container for their movement work, with the support of both peers and facilitators. The structure offers opportunities for longer periods of movement, more experimentation and focuses on developing capacities as both mover and witness.

Devotion, Diligence and Discipline

by Doreen Miller

The 1995 Lenten and Easter season marks the thirteenth year for my Stillwater, Minnesota Women's Sacred Dance Trio and the many worship presentations we have made and still make in and out of the state. Because of this, I am writing the following article to encourage and possibly help those who are just beginning their work in sacred dance.

In our thirteen years of work, we discovered and applied the use of the three words found in the title: 1) Devotion - devotion to our purpose for working and presenting sacred dance. From the beginning our purpose has been to help congregations have a better understanding of this religious expression and accept it as another art form to enrich the worship service along with music and the other arts. 2) Diligence - diligence in our working

together. The commitment to constant and regular rehearsals is a rule that evolved early in our work as a trio. This has kept us always prepared for presentations, besides learning and adding new compositions to a repertoire that has become extensive over the thirteen years. 3) Discipline - discipline in our actual body movement so that our interpretations of music and scriptures are of quality and clear meaning.

These three concepts explain the underlying guide lines we have used over our years together. Because our experiences have been favorable, I share this information in order to assist others in their organization and creation of sacred dance groups. As we celebrate our 13th year, may others receive inspiration and guidance from this article.

MORE SDG MEMBERS' IDEAS

Dance of Benediction: "Go Now in Peace"

Words and music by Natalie Sleeth,
Choreography by JoAn Huff

Go now in peace	Arc left hand horizontally to left
Go now in peace	Raise right hand, palm out, to eye level
May the love of God surround you	Repeat above movements
Everywhere, everywhere you may go.	Bring both hands to heart
	Lift both hands high
	Open hands and lower top hip level
	Walk a lazy eight pattern (infinity sign)
	in 8 steps traveling to the right, then left and finishing in place.

This is simple enough that young children can do it at the end of religious class. Discuss with them the imagery of the Native American peace sign, hands to heart for love, recognizing God by lifting hands and walking so as to take in much space. The walking pattern also is the sign for infinity.

This simple movement benediction could be done by dancers moving through the aisles among the congregation using a zig zag instead of the infinity pathway.

Do you remember Hawaii? (Festival '95) Don't miss Berkeley! (Festival '96)



Preparing the readings for Vickie Rice-Parker's dance at Festival '95 in Hawaii are (center l. to r.): Rice-Parker, Michigan; Diane Gulian, Michigan; and Margaret Cogswell, West Virginia.

Thank you!

Thanks to all you Sacred Dance Guild supporters, our Sacred Dance Guild Endowment Fund is continuing to grow. Hopefully by now, you have all received my letter asking for your ongoing generosity. As I said in the letter, I hope this year everyone will donate something. No gift is too small.

I am delighted to report that SDG once again has a \$2000 Matching Grant. For every dollar given to the endowment, a matching dollar will also be given. We have until April 30, 1996, to raise the \$2000, in order to take advantage of the generous Matching Grant.

Four Guild members received scholarships to attend this past festival in Hawaii. I would like to quote one recipient, Jamie Parnum, who said "The festival was fantastic! Hawaii was beautiful, and the dancing was inspirational. It was a powerful week filled with new dance experiences, new friendships and many blessings."

As the Endowment Fund continues to grow, more and more guild members will be able to attend festivals. Please help more members experience the joys of festival week.

Make checks payable to Sacred Dance Guild Endowment Fund. Send checks to Barbara Tener, 175 Alta Vista, California 94027.

Sacred Dance Guild Scholarships

We have scholarships available to help SDG members attend Festival '96 at Berkeley. Our funds are growing but are still somewhat limited. Although the funds are not large, we can help a few members go to the festival.

Please send an application, as noted below, to Barbara Tener, 175 Alta Vista Dr., Atherton, California 94027. Deadline for receiving applications is April 1, 1996. Those receiving scholarships will be notified by May 1, 1996 of funds available.

Sacred Dance Guild Scholarship Application

Any member of the Sacred Dance Guild is eligible to apply for a tuition scholarship for Festival '96.

It is important that the awards benefit not only the recipient but also those with whom the recipient is involved on a local, regional or national level. Scholarships may also be awarded to an individual in recognition of contributions currently being made to sacred dance.

Recipients of scholarships will be expected to assist with various tasks at some time during the Festival.

Please complete the form below and mail by April 1, 1996 to: Barbara Tener, 175 Alta Vista Drive, Atherton, California 94027:

For your application to be complete, all of the following must be answered. If an application is not complete, it will not be processed.

1. Describe your current activities in sacred dance.
2. List briefly any training you have had pertinent to your work in dance and worship.
3. How do you think you will benefit from attending this National Festival?
4. How would you plan to share your experiences at the Festival in your local or regional area?
5. Will you be able to attend the Festival whether or not you receive a scholarship?
6. What is your current involvement with the Sacred Dance Guild?
7. Please ask one person who is familiar with your work in sacred dance to write a letter of recommendation. This letter must reach Barbara Tener by April 1, 1996.

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

LETTERS TO THE EDITOR

From Margaret Taylor:

You might pass this on for our SDG historical archives. As you see Ruth Nobel, SDG member from Solon, Ohio, now 88 years old and I soon to be 87 were starting SDG workshops back in 1935, 60 years ago!

Ruth came to Oberlin for the Baccalaureate Service with Rosia Carlson's sister who has an active dance group in a neighboring town, Aurora, Ohio. She is Kathy Kinley.

As the three of us sat together for lunch - we almost wailed loudly as we realized how slow our culture has been to accept dance as a sacred art to be participated in—either as a dancer or a worshipper. We lamented that over and over people will say "I never heard of dancing in church!"

So we say - keep going - carry on - it really is a priority with humans of all ages - children to antiques like us!

From Joan Sparrow:

We missed you at Festival '95! The Hawaiian site, Kalani Honua - "Harmony of Heaven and Earth" - truly exemplified its name. There on the edge of the Pacific we were steeped in sun, refreshed by light sprinkles of rain and surrounded by blossoming shrubs, bright flowers, and tall palm trees.

I know you were with us in spirit. There were moments at a worship service or a sharing in the Rainbow Studio when I sensed your keenly observant eyes or your appreciative smile.

Surely, Ka Mohala Pohuehue "The unfolding blossoming Morning Glory" will rank as the most spectacular festival in the history of the Sacred Dance Guild. I hope the excellent leadership, the numerous opportunities for participation and the beautiful presentations will be well recorded. The ethnic diversity of dance style and costumes were a delight.

My major dance sessions were "Ecstatic modern based on writings of the Indian Prophet Mirabal" led by Sara Shelton Mann. They engendered joy. She stressed extremely visceral breathing and emphasized movement emanating from the pelvic center. She developed techniques useful for contact improvisations. She led us to explore our individual emotional depths.

This well-attended Festival was a reunion time for many. For Gloria Castano, Sybille Volz, Jary Yoos, and me it had extra meaning. We four have held various Guild offices and served in many capacities. Notably we were the committee

for the 1977, 1978, 1979 and 1980 Festivals held in Beverly, Massachusetts. Bonded by those endeavors we've maintained our friendships, but this was the first time in fifteen years that all four of us were together for a significant time. At the concluding worship service for this Festival we proudly wore stoles which Doug Adams, then president, had presented to us in Beverly.

From Noella Levy:

Kalani Honua means harmony of heaven and earth — an appropriate name for the location of a festival dedicated to the dance and movement which joins the spirit to the surrounding spirituality of the cosmos. When Barbara Tener invited me to the festival, I found myself intrigued, "What is this thing called sacred dance."

There were around one hundred dancers and staff present this hot and

humid week in August. I entered their sacred circle, for "en", and felt their "mana". Their open inclusive group immediately enfolded me in their warm and caring caress. It was a special feeling to amidst this community of dancers of life. With their twinkling eyes, they eagerly searched out the essence of their companions as well as their community to their own higher self and to their environment. Their combined energy was intoxicating.

The end of the week has arrived and I think I discovered their secret. As our body moves to our internal rhythm, looking into each other's eyes, hearing each other's primal heartbeat, and floating on a shared breath, we become one—with each other, with our community, and with the ether that surrounds us. We have felt the force and touched the face of god. So this is what sacred dance is all about.

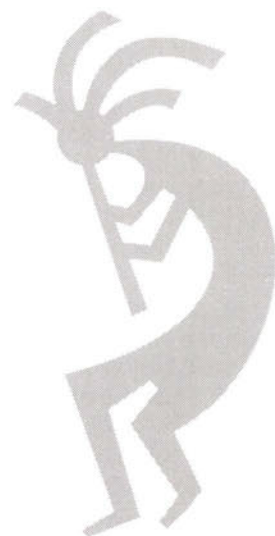
RECOMMENDED READING/VIDEOS

1. Videos now available of Festival of Organ and Dance at St. Thomas the Apostle Catholic Church, Thomas Weisflog, Director of Music: **Festival 93**, \$15.00, **Festival 95**, \$15.00, both tapes \$25.00. *Festival 93* includes "Agni" and "Three Dances", music by Jehan Alain; *Festival 95* includes "Y'rushalayim" music by Max Janowski and "Five Dances" music by Calvin Hampton. Order from: Kast & Company, 5320 S. University Ave., Chicago, IL 60615. For more information, call 312-643-8916.

2. **Children Dancing Today's Challenges: Dances for Religious Growth in Supportive Groups** by Margaret Taylor, edited by Doug Adams. Send \$5.95 per copy plus \$3.00 for postage and handling to The Sharing Company, 6226 Bernhard Avenue, Richmond, California 94805.

Margaret Taylor notes: "This book is a small sharing which I hope each reader will explore. They may be Sunday school teachers, leaders of children's choirs, dance teachers, summer camp/conference leaders, vacation church school leaders and their youth assistants, parents or grandparents. We all have a challenge to share our faith, love and resilience in encouraging dance-drama which is the most penetrating and lasting of all the arts because it requires total involvement - the body, mind, and soul (our physical movements, our thinking and our spiritual awareness). Also we discover empowerment from a sharing group. Each child needs to belong to a sharing community of caring friends and encouraging leaders."

3. **Image**, A Journal of the Arts & Religion, a quarterly, \$18.00 per year. To subscribe write: IMAGE, P.O. Box 3000, Denville, NJ 07834-9847. William F. Buckley, Jr. writes: "What fine news that we have now a journal of the arts and religion."



CHAPTER NEWS

Constitution Chapter

The Constitution Chapter held one of its most successful workshops in October. In spite of torrential rains and flooded roads, forty-two dancers: sixteen members and twenty-six very interested dancers (hopefully future members) came to Lancaster, PA, to attend an excellent workshop led by Sally Moravitz, past president of the Potomac Chapter.

Sally not only offered movement and suggested ways in which to use it in many settings, but she also gave us handouts so we could take her wisdom home. How often we experience a really helpful workshop filled with information and are forced to try to remember what we had done or are forced to run off to the sidelines to write ourselves notes. Bless Sally, for we not only had the experience to take home, but also written information that we could apply. (Workshop leaders take note.)

Constitution Chapter's next major workshop will be Saturday, April 20 at St. Peter's Lutheran Church in North Wales, PA (north of Philadelphia). Marian Latshaw and her Liturgical Dance Group will be the hosts. Barbara Gorham-Engard who received a 1995 Chapter Leadership Grant, will be the presenter. The morning session will be based on her experience at a week's workshop on Contemplative Dance and Authentic Movement. The afternoon will be reserved for Chapter members to share dances, costumes, ideas and the work they have been doing in their own churches during the past year.

Northern California

The Sacred Dance Choir of Marin celebrated its first year's anniversary in June, 1995, with dance prayers offered at its ninth worship service for the year. Ecumenical in interest, the choir has danced at Community Congregational, Presbyterian, Unity and Episcopal services in the county of Marin and hopes to continue to serve as many faiths as possible. The Dance Choir, whose home base is Community Congregational Church of Tiburon, was founded by SDG member Ann Armour, who is working on her Master's degree in Religion and the Arts at Pacific School of Religion in Berkeley.

Dancers Circle, an interdenominational liturgical dance company formed by Genia Simpson in 1974, performs regularly in churches throughout the Bay Area. With over forty works in their repertoire, the company creates dances for specific religious holidays. Their presentations provide visual interpretation for Scripture, prayer and song and are carefully planned to be an integral part of the worship service.

Dan Johnson of Hilmar led a series of introductory workshops in sacred dance to interested individuals at the Covenant Church Conference Center near Keene, NH during the week of July 9-15.

Cynthia Winton-Henry and Phil Porter have expanded their InterPlay program to include Leadership Training.

SACRED DANCE ACTIVITIES

Canada

Anna Douthwright, London, Ontario sent a copy of her book *Seeds of Hope*. It is a beautiful book of poems. Here is the title poem: "Courage/Fall into emptiness./Bottomless infinity./The space births/New hope." For information write Anna: 143 William St, London, Ontario, Canada N6B3B4.

Georgia

Moving in the Spirit reports the following events: September 3rd - 17th Leah Mann, Ela Lamblin, and Dana Phelps Marschalk went to the Hambidge Center; September 22nd - 214th the Apprentice Corporation performed at Georgia Tech and on September 27th performed at the FCS Urban Ministries and during December they held their 4th annual Christmas store.

Massachusetts

Martha Yates sent a clipping from the *Boston Globe* "First came marriage then choreography" by Diane C. Grant: "Not everyone attending Nicole and Jamie Huggins' 1991 wedding had to wait until the reception to dance. The officiating priest himself, Rev. Bob Ver Eecke of St. Ignatius of Loyola, and members of his Boston Liturgical Dance Ensemble helped celebrate the nuptials in dancing during the ceremony. It seemed a fitting way for Nicole and Jamie to enter into marriage, for it is how they spend their days—dancing, most often as partners...."

New Jersey

Spirit Dance, directed by Linda Telesco, Lyndhurst, lists these activities: October 7 and 8 danced at Holy Rosary Church in Edgewater for the dedication of the altar with a presentation of "Celtic Alleluia," "I Lift up My Soul," and "Benedictus;" November 5 danced "Sanctus" and "Simple Gifts" at Centennial Celebration of Ruthford United Methodist Church; November 13 Spirit Dance offered a presentation of The Liturgical Year in Dance at Ridgewood United Methodist Church in Ridgewood; November 22 Paramus Interfaith Thanksgiving Service at Paramus High School with "Simple Gifts," and "O, Taste and See;" November 26 at St. Paul's Episcopal Church in Montvale marks the feast of Christ the King with a special worship service in movement.

New Zealand

From *On The Move*, Vol. 7, No. 1, January to April, 1995:

Come Let's Join the Dance by Rosalyn Smail: "Take my hand, my sister,/Take my hand, my brother,/Come, let's join the dancers/As they circle round in joy./Feel their pleasure/Tread their measure/Lightly move in unison,/Hearts responding gladly/To the presence of the Lord.

"Take my hand, my sister/Take my hand, my brother,/Now hear the music call us/To join the dance of praise./Trumpet sounding,/Drums apounding,/Joyful timbrels clatter./ Silvery notes of fluting/Lift hearts with every trill.

"Take my hand, my sister,/Take my hand, my brother,/Step now with the left foot,/Stamp now

with the right./Skirts are whirling, Dancers twirling./Lifting hands together/Praising God our Father/In movement and in song.

"Take my hand, my sister,/Take my hand, my brother,/How our hearts are soaring/As we offer Him our love./Black hand, white hand,/Join together./East and West are one./North and South in unity/Through Jesus Christ the Son.

"Take my hand, my sister,/Take my hand, my brother,/Let us come together/To worship at His throne./Brothers, sisters,/All his children,/Bowing down in reverence/Still before His holiness,/Who is King and Lord of all."

North Carolina

Martha Yates sends the following from a *News & Observer*: "Sacred dance kicks new life into worship services"....After decades of icy rejection, religious dance is finding fresh footing in a major revival of sacred movement in mainstream Christianity...Churches everywhere, just like they have music ministries, will have dance ministries....

From *Improvising Life* (Bill Coolidge and Karen Day Jonas): In September they gave Impulse Workshop for all ages at Asheville; on September 23 "Liberating Body and Soul" workshop at Trinity Episcopal Church, Asheville. They continued Impulse Workshops and HIV/AIDS Retreat in October.

Ohio

Margaret Taylor Doane was honored at her 65th Class Reunion, Oberlin College Class of 1930. The plaque read "To Margaret Taylor Doane, Oberlin College, Class of 1930, from her alma mater, in recognition of a lifetime of service to her art and to the world. May 28, 1995." The plaque included the following "Artists are generally soft-spoken persons who are concerned with their inner visions & images. But that is precisely what makes them feared by any coercive society. For they are the bearers of the human being's age-old capacity to be insurgent. They love to immerse themselves in chaos in order to put it into form, just as God created form out of chaos in Genesis. Forever dissatisfied with the mundane, the apathetic, the conventional, they always push on to newer worlds. Thus are they the creators of the uncreated conscience of the race."

Oregon

On December 3 the Liturgical and Sacred Arts Center of Maryhurst College presented the 16th Annual Sacred Dance Guild Carol Dancing at Flavia Hall, Maryhurst College, Maryhurst.

Washington, D.C.

From the *Washington Post*, October 14, 1995 "Divinely Inspired Dance" includes the following: Troupe brings to life connections between scripture and mind, body, and soul...Isn't it amazing that, given all our different histories, we're gathered together in this moment?...

The Christian Performing Artists' Fellowship presented "Elijah" on October 29 at the National Presbyterian Center, Washington.

MEMOS FROM THE MINUTES

Meeting of the Sacred Dance Guild Annual Meeting, Kalani Honua - Pahoehoe, Hawaii, August 11, 1995

The meeting was called to order by President Ann Blessin at 7:00 p.m. Members of the Executive Board and Board-at-Large present were introduced and recognized. An ample number of members were also in attendance, thus confirming a quorum.

Jo Asmussen, representing the Nominating Committee, announced corrections to the ballot. Ballots were handed out for members who had not yet voted by mail. Mailed and on-site votes were counted by Jo Asmussen and Wendy Morell.

Reports from Officers and Directors

Vice President: Joann Flanigan reported her involvements in assisting the President, Nominating Committee, Festival Chairperson, Scholarship Chairperson, *Journal* Editor, and Membership Director. She represented the Guild at the International Council for Health, Physical Education, Recreation, Sports, and Dance (ICHPERSD) in Gainesville, FL in July, where she presented a session on sacred dance. She responded to contacts from officers, members, and potential members. She also initiated plans for upcoming Festivals, in behalf of the Program Director: Festival '96, July 29 through August 2 at Pacific School of Religion in Berkeley, California; future sites being considered are the Southeast in 1997, Salt Lake City 1998, and Ottawa in the year 2000.

Treasurer: (Report read by Barbara Tener in the absence of the Treasurer) As of 7-1-95, total Guild assets - \$28,747.47; total in checking and savings accounts - \$11,031.54; total investments (Memorial Endowment Fund and Life Memberships) - \$17,715.93.

Directors-at-Large: Barbara Tener reported on donations to the Memorial Endowment Fund. Members who did not receive the fund appeal letter last December were reminded to give generously the next time around!

Director-at-Large and Scholarship Chairperson Denise Dovell reported that four scholarships were awarded to members to attend Festival '95.

Business

The minutes from the Annual Meeting which was held in Weston, Massachusetts on July 7, 1994, were distributed for review. It was moved (Mary Jane Wolbers), seconded (Joann Flanigan), and voted to accept the minutes as read.

Jean Erdman Honored: Ann Blessin, Lisa Tuttle, and Mary Jane Wolbers gave short presentations to introduce Jean Erdman, the Guild's 1995 Honoree. Jean graciously accepted the recognition and a gift from the Guild.

Jo Asmussen reported voting results. Ann declared all changes and updates for elected officials and amendments to Bylaws passed. She then congratulated the elected members.

Elected for 1995-1998 were: Directors-at-Large, Denise Dovell, Arizona; Stella Matsuda, California; and Joicele Nordwall, Virginia.

Elected for 1995-1997 were: President, Ann Blessin, Colorado; Vice-President, Joann Flanigan, Alabama; Recording Secretary, Regina Bowman, Colorado; Corresponding Secretary, Annie Zahradnik, Ohio; Treasurer, Carolyn Lutito, Colorado; Membership Director, Carla Kramer, Ohio; Program Director, Lisa Tuttle, Hawaii; *Journal* Editor, Toni Intravaia, Illinois; Director of

Regions & Chapters, JoAn Huff, New York; Resource Director, Kathryn Mihelick, Ohio; and Archivist, Mary Johnson, New Hampshire.

Elected for 1995-1996 were: Regional Directors: Alabama, Sue Highfill; Georgia, Kari Ward; Idaho, Vicki Blake; Iowa, Mary Ellen Lewis; Kentucky, Sally Rothenburger; Massachusetts, Rev. David Gregory; Michigan, Diane Gulian; Montana, Karen Cheney Shores; Nebraska, Nancy Phillips; New Hampshire, Elsie Keffe; New Jersey, Colley Ballou; North Carolina, Martha Fairbank; Oklahoma, Georgeana Rainwater; Western Pennsylvania, Pam Shaw; Rhode Island, Rev. David Gregory; South Carolina, Barrie Gibby; South Dakota, Jerilyn Ommen; Tennessee, Donna Hardy; North Texas, Joann Robertson; South Texas, Barbara Paul; Utah, Sue Carter; Washington, Phyllis Stonebrook; Western Canada, Celeste Schroeder; Eastern Canada, Ruth Richardson.

The following Amendments to the Bylaws were approved:

ARTICLE III. Section 3. "Privileges shall include voting (one vote per individual, two votes per group), reduced rates at workshops, and Festivals (two group members at member rates), receipt of the *Sacred Dance Guild Journal* and all general mailings (two copies each to a group). A group membership will count as two members in determining Chapter status, Chapter rebate, or regional reimbursement."

ARTICLE VII. Section 7, "The National Program Director shall initiate plans for Guild sponsored events, act as advisor to Festival Director(s), coordinate and review all plans and information on these events and maintain a resource file of potential leaders. All plans and publicity shall be subject to Executive Board approval and any net gains realized from nationally sponsored events shall be deposited in the Guild treasury."

ARTICLE VII. Section 14, A Director-at-Large shall serve a three-year term, functioning as a liaison between the members and Executive Board, will assist the Nominating Committee in drawing up the slate, will welcome new members who are located in areas without Chapter or Regional Representatives, may be assigned to a task force working on major Guild concerns, may serve on ad hoc and standing committees, and respond to special needs as identified by the President."

ARTICLE VII, Section 1, "There shall be one general meeting a year known as the Annual Meeting, one Board-at-Large meeting a year, and at least three Executive Board meetings a year."

ARTICLE VIII, Section 2, "A quorum for Executive Board meetings will be five Executive Board members, and a quorum for Board-at-Large meetings will be fifteen members of the Board-at-Large."

ARTICLE IX, (line 2 - term of office). "The term of office for all Executive Board members shall be twenty-four months; Directors-at-Large shall serve for three years in rotation with only three of the nine elected in a given year, and all other Board-at-Large members shall serve one year."

ARTICLE XII, Section 7, "If a Chapter should not meet established conditions to maintain active status, the process for its dissolution shall be initiated. (These conditions are determined by the Chapter Charter and policies approved by the Board to be administered by the Director of

Regions and Chapters.) The Director of Regions and Chapters shall recommend that a Chapter be placed on inactive status, which may continue for two years, during which time the Chapter Representative or last functioning officer(s) may request the Chapter be dissolved. Receiving no such request within the two years of inactive status, the Executive Board may declare the Chapter dissolved. Any existing funds shall be returned to the Guild treasury to be held in escrow for three years. Documented Chapter debts should be satisfied and/or funds returned to a reinstated chapter. Any balance remaining after the three year escrow period will be transferred to the Memorial Endowment."

DUES of \$31.00 annually were approved for non-USA members, retroactive to July, 1994.

There being no further business, the meeting was adjourned by Ann at approximately 8 p.m.

Respectfully submitted,
Denise Dovell, Secretary Pro Tem

Vision 2000 Retreat

At press time tentative plans for Vision 2000 Retreat are to meet at Craigville Conference Center (Conference Site 1962) on Cape Cod June 13-16, 1996. Note: Members planning to participate should send a \$5.00 pre-registration fee to Mary Jane Wolbers, Retreat Coordinator. Make checks payable to Mary Jane.

Advertise in the *Journal*

Ad per ONE (1) issue	
One-half page	\$100.00
One-quarter page	60.00
One-eighth or business card	40.00
Ad per THREE (3) issues	
One-half page	\$275.00
One-quarter page	150.00
One-eighth or business card	95.00
Classified Ads and Personals	
1-10 words	\$5.00
10-20 words	8.00
20-30 words	13.00
30-40 words	17.00

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 31 W. 21st Street, 3rd Floor, New York, NY 10018 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

CALENDAR

January 8-12, 1996 - "Sacred Dance for Healing" Pacific School of Religion, Berkeley, Ca. Contact: Special Studies Office, PSR 1798 Scenic Avenue, Berkeley, CA 94709.

January 15, 1996 - Call for Proposals: "Weaving Dance into Learning: Realities, Myths, and Dragons", Minneapolis, Minnesota. Contact: Pamela Paulson, Ph.D., Director, Minnesota Center for Arts Education, 6125 Olson Memorial Highway, Golden Valley, MN 55422.

January 16-21, 1996 - CDFNZ, Inc., 4th National Conference. Contact: Christian Advance Ministries, Private Box 31-341, Lower Hutt 6300, Christian Dance Fellowship, P.O. Box 6, Paraparaumu, New Zealand.

January 25-27, 1996 - Regional Conference, American Alliance for Health, Physical Education, Recreation & Dance, Dearborn, MI. "Liturgy Alive," "Dance as Prayerful Tradition," with Kathryn Witt Bailey, AAHPERD Dance Division, 1034 Monterey Court, University Park, IL 60466.

January 28, 1996 - Exotic Music Concert: Traditional Asian/New Age Classical with David Salminen. Contact: Center for Endangered Arts: M.U.S.I.C., 24242 SW Gage Rd, Wilsonville, OR 97070.

February 10, 17, 24, 1996 - Leaven Dance Company, "Building Community" workshops and performance of Helen Tamiris' *Negro Spirituals*, celebrating Black History month in Akron and Cleveland, Ohio high schools through a grant from the Ohio Arts Council. Contact: Leaven Dance Company, 2292 Lynnwood Drive, Stow, OH 44224.

March 9-20, 1996 - Leaven Dance Company, Kent State University Newman Center Lent Services. Contact: Jeanne Michel, KSU Newman Center, 1424 Horning Road, Kent, OH 44240.

March 27, 1996 - "Walk With Me," Dance/Drama Portrayal of the Passion and Death of Jesus, with Leaven Dance Company, John Carroll University, University Heights, Oh. Contact: Campus Ministry Office, John Carroll University, 20700 North Park Blvd., University Heights, OH 44118.

April 16-20, 1996 - AAPHERD National Convention for the National Dance Association, Atlanta, Georgia. SDG Mary Jane Wolbers will be a presenter. Contact: National Dance Association, 1900 Association Drive, Reston, VA 22091-1599.

April 20-21, 1996 - Sacred Dance Festival, London, Ontario, Canada, St. Paul's Cathedral. Carla DeSola will direct "The Kyrie" in concert. Contact: Anna Douthwright, 143 William St., London, Ontario, N6B3B4 Canada.

June 7, 8, 9, 1996 - American Dance Guild Annual Conference 1996 "Masters, Mentors, Proteges: A Celebration of Intergenerational Dance", New York University, New York. Contact: American Dance Guild, 31 West 21st Street, New York, NY 10010.

June 7-23, 1996 - Dance with "Biblical and Contemporary Women in the Holy Land" Study Tour led by Sr. Martha Ann Kirk and Dr. Jim Fleming. Academic credit available. Contact: Phone 210-829-3879 or write Campus Mail #77, Incarnate Word College, 4301 Broadway, San Antonio, TX 78209.

July 29-August 2, 1996 - Sacred Dance Guild Festival '96. Contact: Summer School Office, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

August 5-9, 1996 - "Bringing Biblical Humor to Life", leader Doug Adams, Pacific School of Religion. Contact: Summer School Office, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

Executive Board Meetings

Winter Board Meeting: Saturday, February 10, 1996, 10:30 a.m. Joann Flanigan's home, Huntsville, Alabama.

Spring Board Meeting: Saturday, May 4, 1996, 10:30 a.m., Ann Blessin's home, Denver, Colorado.

Executive Board Meeting: Sunday, July 28, 1996, Berkeley, California.

Annual Meeting: Tuesday, July 30, 1996, Berkeley, California.

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